

'Can Nebraska afford *not* to have the NU system?'

By PATRICK C. STEPHENSON

Can Nebraska afford the University of Nebraska? Can it afford *not* to have it? was the topic of discussion when UNO Chancellor Del Weber addressed the Bellevue Rotary Club Monday afternoon.

Weber told the club that the three NU campuses not only serve as centers of learning, but also as major economic contributors to the state. "Obviously the university's livelihood de-

"The state of Nebraska needs a strong, contributing University of Nebraska to help rebuild and revitalize our economy."

—Del Weber

pends on this state's economic health, and the state of Nebraska needs a strong, contributing University of Nebraska to help rebuild and revitalize our economy," he said.

The chancellor pointed out that the entire university employs roughly 19,000 people, full-time and part-time. Weber said that once supplemental, university-related activities in the marketplace are taken into account, the total employment impact of NU is close to 3.5 percent of the state's total labor force.

Weber quoted a 1983 economic impact study that said the three NU campuses account for nearly \$1 billion in expenditures throughout the state — almost 5 percent of Nebraska's combined personal income.

Relating that to the UNO campus, Weber said that a 1981 study, conducted by the university's Center for Applied Urban Research, showed that UNO and its students, faculty and staff inject nearly \$56 million into the region.

"It is clear, even to the casual observer, that the University of Nebraska, through each of its three campuses, is a substantial contributor to the state's economy," said Weber, "and these examples don't yet speak to our role as trainer of students and catalyst for innovation and economic growth."

The chancellor also discussed the recent cuts in the NU budget and attempted to explain the reasons for — and impact of — those cuts.

Weber explained that much of the state's economic problems can be attributed to the fact that Nebraska is only one of three states in the country whose income tax is directly connected to the amount paid in federal income tax.

As a result, when federal taxes are decreased, state taxes are also decreased. While that may be good for taxpayers, it actually hurts institutions such as the University of Nebraska that depend on the state's revenue base, Weber said.

Weber pointed out that in 1977, a family with four exemptions, making a total income of \$22,000, would have paid a little more than \$3,000 in federal income tax. Under the 18 percent state tax, the family would have paid \$577 to the state.

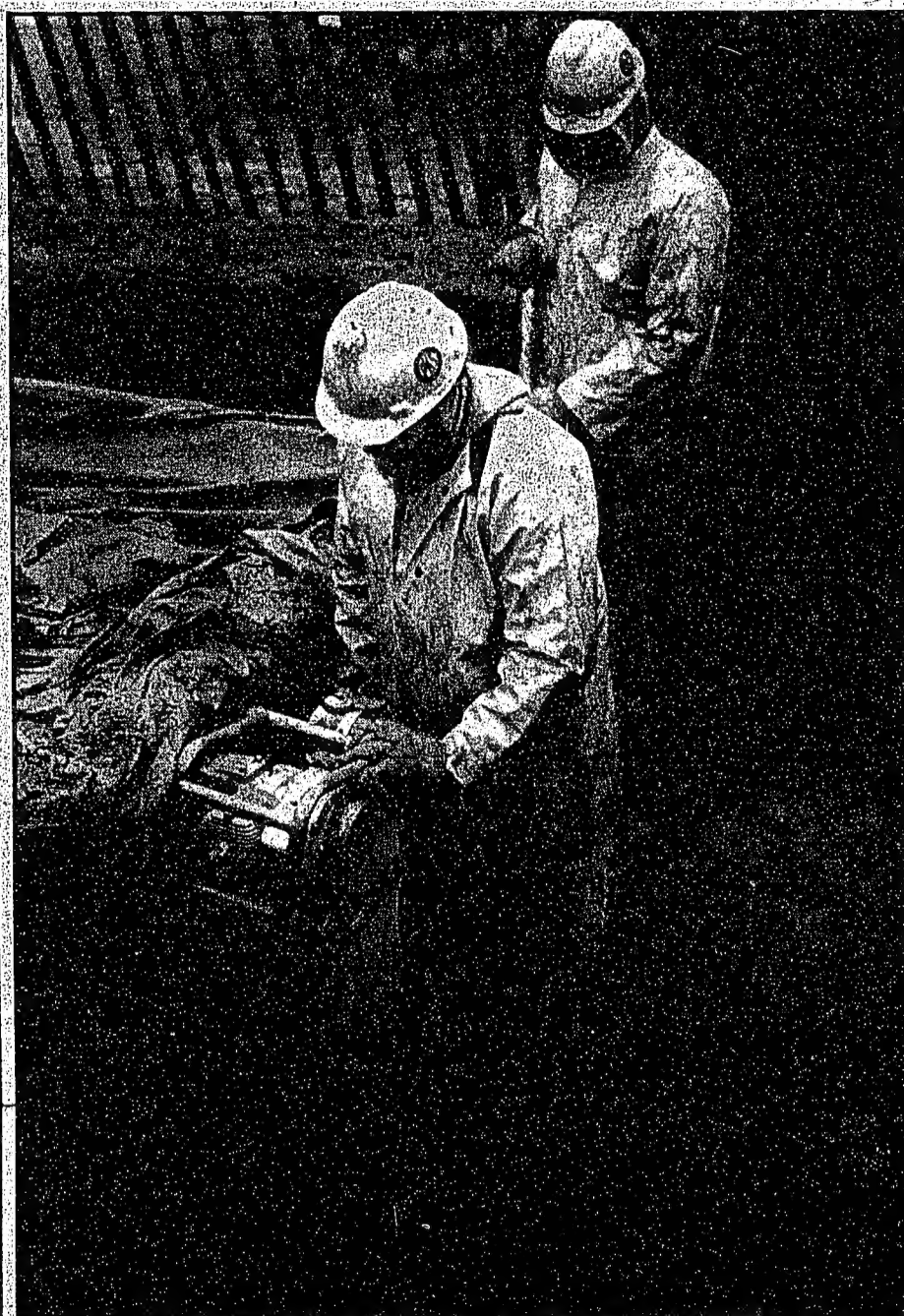
Last year, however, a family with four exemptions and the same income would have paid a little more than \$2,200 to the federal government. And, even at the higher state tax rate of 20 percent, the family would actually pay \$131 less than they did in 1971.

Although the chancellor did not say he supported increased state taxes, he did say that he leans "toward modifying the tax structure in order to 'decouple' Nebraska's income tax from the federal rate."

Weber said that the university is prepared to help in whatever way it can to give the state technical assistance, research, and development of new industry and business. "But we cannot and should not be asked to do this monumental task without sufficient resources and support," he said.

"We cannot hold on to our best professors and technicians — the very minds who have the potential to solve Nebraska's problems — if we fail to be competitive in terms of salaries and funding for their programs. The competition for these individuals is too great."

"If we begin to view the university less as a consumer of state funds and more as a conduit by which resources flow to these enterprises, we will begin to appreciate the university's proper place in economic revitalization."



—Roger Tunis

It's a dirty job

Tuesday was a wet and sloppy work day for Dick Plybon (foreground) and Rich Slobotski. The two Kiewit Construction Company employees spent much of their day sloshing through the mud, working to install an electrical manhole near UNO's Art Gallery.

UNO officials hope to see day care center open in fall

By CATE KRATVILLE

By fall 1986, a full-time day care center available to all UNO students, faculty and staff should open on campus, according to Don Skeahan, advisory member to the Day Care Center Committee.

Funding for the day care program began four years ago when student government agreed to contribute \$10,000 a year from student fees for the next five years to establish the program. The goal of \$50,000 was reached last year, a year ahead of schedule. An additional \$5,000 has been received in interest from the investment in a certificate of deposit.

Right now, Skeahan is in the process of requesting bids for the renovation of Annex 47, a house on the west side of campus where the center will be located. Skeahan said renovation bids will be accepted through late March. The estimated cost of the renovation, including modifications to make the house meet existing specifications and required codes, is \$74,853. Actual costs will depend upon the chosen bidder and other factors involved.

As more non-traditional students attend classes, the need for the day care center has grown. The average age of UNO students is 26.

Rita Henry, a member of the committee, said many calls from parents wanting to know when and if a child care program is available have been received throughout the university. Until now, authorities could only offer an apology and inform them about the future plans for the program.

One major setback to the program has been the task of finding a suitable building or space for the center. Helene Quigley, director of the Women's Resource Center, said "the reality came to light with the acquisition of properties on the west end of campus."

Another major consideration in the program has been funding. Because of recent budget cuts, there will be no state funding available. According to the committee's report, the center must be totally self-supporting. Operating and maintenance costs will be supplied from fees charged to parents using the center. Un-

less the university can get supplemental funds from other sources, low-income students would not be able to use the service. Though the center will not be run on a for-profit basis, higher rates would have to be charged in order to accommodate low-income students, according to one proposal.

So far, according to the committee's report, accommodations will be available for 70 children between the ages of 18 months and 6 years. The openings will be filled on a first-come, first-serve basis. There will be no food service available, though children may bring sack lunches. The rates will be charged on a sliding fee scale. Full-time rates will be less costly than part-time rates. Helen Howell, chairwoman of the committee, said "It will be a good, quality center competitive with other Omaha centers."

The curriculum will be non-academic, but will promote and provide experiences in social growth. Skeahan said, "The consistent concern of the committee is the quality of the service. It's not a baby-sitting service."

Advisors offer suggestions to aid early registration process

By PATRICK C. STEPHENSON

A survey conducted in December and recently released by UNO's Student Development Services indicates that academic advisors on the campus are generally pleased with the overall quality of the university's early registration process.

The eight-question survey was sent to all 119 academic advisors listed in the Academic Advising booklet distributed annually by University Division. A total of 67 advisors (56 percent) responded to the survey. Roughly 74 percent of the respondents classified themselves as

teaching faculty.

The university's early registration process was implemented in November of 1985. Those questioned in the survey were asked to rate the overall quality of the process on a scale of 1 to 5 ("excellent" to "poor").

Twenty percent of those who responded to the survey rated the process as "excellent" while only 5 percent said it was "poor." On the average, respondents gave the system an average rating of 2.2 — roughly equivalent to a grade of B.

Respondents were also asked whether or not

they felt they were given adequate information regarding the new early registration process. Roughly 81 percent of the respondents said they felt they were sufficiently informed.

The advisors were also asked to offer any suggestions that might serve to improve the early registration process in the future. Among the most frequently expressed complaints was that the registration process was dragged over too long a period of time.

Several of the respondents wrote that the three-week registration should be cut to two weeks and that more evening registration pe-

riods should be made available. During November's early registration only three evenings — one per week — were made available for students to register.

Several advisors also wrote that "waiting lists" should be established. "Quick, clean, easy. Clearly preferable," one respondent said of the process. "But you *must* keep waiting lists for classes."

Another frequent complaint was that the schedule book was too difficult to understand. "Printed schedule is very difficult to read,"

(continued on page 2)

University begins process to renew accreditation

By MARK ALLEN

UNO is analyzing itself in a self-study process to renew its 10-year accreditation, according to John Farr, vice chancellor of academic affairs.

"The institution in a self-study will learn a great deal about itself, identifying its strengths, areas of concern and ways of addressing those concerns," he said.

UNO was last accredited with the North Central Association (NCA) of colleges and schools in 1977. It was accredited at the Specialist Degree level, the highest an institution can receive, said Farr.

He said a steering committee of 10, including himself, has been chosen to evaluate the university. The other members are: Richard Hoover, vice chancellor of Educational and Student Services; John Newton, dean of the College of Arts and Sciences; Hugh Cowdin, professor of communications and president of the Faculty Senate; Sunny Andrews, director of the school of Social Work; Julie Totten, assistant vice chancellor of Business and Finance; Jim Leslie, director of the Alumni Association; Jan Swotek, admissions counselor; Larry Trussell, dean of the College of Business Administration; and Bryan Howell, a student majoring in business and finance and speech communication.

Farr said each committee member will serve as a liaison with chosen persons in several university departments. Some committee members will write parts of the review. "We want a close correlation between the people writing and the committee members," he said.

Farr said that, although each department will provide its own data, the study will pull together information that "summarizes the entire institution" based on four criteria:

1) The institution has a clear and publicly stated purpose, consistent with its mission and appropriate to a post-secondary institution.

2) The institution has effectively organized adequate human, financial and physical resources into educational and other programs to accomplish its purposes.

3) The institution is accomplishing its purposes.

4) The institution can continue to accomplish its purposes.

"The self-study is institutional both in scope and participation," said Farr. "We'll show that UNO meets each of these criteria."

Trussell said, "We want departments to organize it the way they want. We want it to be their self-study. We're suggesting that departments describe their purpose, their overall objectives. Then, we're asking them to describe overall activities and functions to pursue these objectives."

Trussell said the committee is also asking department representatives to identify what they feel are major accomplishments, and "we're asking them to identify areas they want to address in the future."

Forming committees within the departments "mushrooms out in terms of involving a lot of people," Trussell said.

Howell said, "It's a public document. The whole study is a very public proceeding. We're trying to let people know about what's going on. This really is the university's self-appraisal."

Farr said the deadline for completing the document is Dec. 1. In January an evaluation team of seven people from the NCA will visit UNO. They will have already studied the self-study and course catalogs so they are familiar with the university, he said.

"They'll visit with the faculty, students and administrative offices and do a first-hand evaluation of the institution," Farr said.

Trussell, who has been a member of evaluation teams for other universities, said, "The spirit of the process is to seek improvement. You have to keep improving or you'll invariably start to slip. UNO can't just hold itself stable quality-wise. We have to look for ways to improve."

The study is a good, timely process, Trussell said. "There are a lot of ways to improve that may not need a lot of money. That's why we're hired to work to improve it. The self-study process will help us focus on this. Give us an opportunity to convey how effectively we've used money that's been given to us."

Howell said, "This time we're using new criteria the NCA has come up with in trying to evaluate how well we use the resources we have and how well we're accomplishing what we say we do."

"Knowing our resources will be cut somewhere, we're trying to see what we can accomplish with less funding and become more efficient with what we're giving students. It's not a threatening thing or something that is negative in any way. It's a positive process, a self-review, and can only result in good things happening."

Possible changes considered for early registration process

(continued from page 1)

wrote one advisor. "Numbering system is arbitrary, apparently illogical and unnecessary."

Gardner Van Dyke, assistant vice chancellor, Student Academic Services, said the advisors' suggestions have been read and that some changes are on the way for the next early registration.

Although things are still in the planning stages, Van Dyke said that it is very possible that the registration process will be condensed to two weeks. He also said that "two or more" evening registration periods may be offered each week of early registration.

He said the first early registration was spread out over three weeks to make certain that all interested students would be assisted. "Since it was the first time for this university we really didn't know how long it should be," said Van Dyke. "We wanted to be on the safe side."

In addition, Van Dyke said that the course

schedule will be improved. He said that plans are being made to add space between each class listed in future editions of the course schedule in order to make it easier to read. Undergraduate and graduate courses may also be separated.

However, Van Dyke said that any changes in the registration process are still in the planning stages. "A number of suggestions are being looked into," he said.

The advisor survey also showed that there were fewer advisors handling large numbers of students. Before last fall, 27 percent of the respondents said they advised 61 or more students. During the fall, 20 percent of the respondents said they advised 61 or more students.

On the other end of the spectrum, 20 percent of the respondents said they advised 15 or fewer students prior to the fall of last year. During the fall, however, 36 percent said they advised 15 or fewer students.

News Briefs

The Nebraska AIDS Project (NAP) has announced the establishment of a state-wide AIDS information phone service to provide the public with information about the disease.

The information and referral service is available to Nebraska residents outside the Omaha area by dialing 1-800-782-2437. Omaha residents may receive the same service by dialing 342-4233. The service is available daily from 6 to 11 p.m.

Raymond Hoffman, NAP president, said the phone line is staffed by nearly 40 volunteers who have been trained on the medical aspects of AIDS, sensitivity training, communication skills, emotional reactions to AIDS, death and dying, and public reactions to AIDS.

Hoffman said the volunteers were trained by professional health care workers, psychologists and social workers. He said the volunteers were trained to take calls from people with AIDS, their family and friends, people classified as members of "high risk" groups and the public.

Members of the NAP AIDS referral network include physicians, social workers, psychiatrists, psychologists, clergymen and lawyers.

NAP was organized in June 1985 and incorporated as a non-profit organization in November.

Additional information is available through the phone line, or by writing Nebraska AIDS Project, P.O. Box 3512, Omaha, Neb. 68103.



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Weekend Wire . . . He's nobody's house band

Just when you thought it was safe to go out to the bars, he's back. For two consecutive weekends, no less.

Tonight and Saturday night Charlie Burton and the Hiccups invade the Lifticket Lounge in Benson. After a one-nighter at The First Avenue in Minneapolis Feb. 12, Burton returns to the Lifticket for three nights Feb. 13-15.

"Yeah, we're almost like the house band," Burton said in a phone interview from his home in Lincoln.

If you have ever heard Charlie Burton, the notion that he is anybody's house band, faithfully strolling through today's Top 40 hits each night, is laughable.

Instead, Burton and his band offer a steady diet of relentless original rockers tossing in nothing more recognizable than an old Elvis or Conway Twitty number.

The lyrics, such as those for "Rabies Shots" from his first album *Is That Charlie Burton Or What?!!* most often exude a kind of frantic paranoia that captures an audience's imagination.

"I saw a puppy, went to pet it, gotta live now to regret! Another day, another juncture. The teeth they bite, the skin it puncture. Phone the paper and broadcaster to help us find the maybe mad dog's master."

It's this tendency toward the bizarre that has begun to get Burton's band some national attention.

Last Sunday, Burton's song "Road Kill" from his third and latest album *I Heard That!* made its debut on the *Dr. Demento* program broadcast locally on KOIL at 1290 on the AM dial.

Earlier, Burton had sent the doctor a copy of his first album suggesting that another song, "Breathe For Me Presley," should

be considered for the show.

The song, which many consider Burton's signature song and which he is never allowed to end the night without performing, describes the death of rock 'n' roll's king Elvis Presley and the attempt of some unknown doctor from a Memphis emergency room to save his life.

"I saw you live once, looking great! Tell me now I'm not too late! Hearing's the last sense to leave. So, if you're listening breathe, breathe, breathe!"

Apparently, the re-enactment of the death of Elvis didn't faze Dr. Demento. "I got a letter back saying, 'sorry, the material enclosed was not demented enough for our needs,'" Burton said. "I thought it was prime dementia."

Evidently, not demented enough though. "Road Kill" captures more of the spirit of Dr. Demento.

"I was riding in my rig out of Roca late last night. A pair of wild flashing eyes came into my headlight. The awful bump of steel and bone, the sound of sudden death. My heart it leaped into my throat, I tried to catch my breath. God's will, my thrill, road kill!"

Burton said he was surprised "Road Kill" was the song played on Dr. Demento. "There's a couple of other songs on there (the album) that I thought might have a better chance," he said.

"We're hoping everyone calls up and request Road Kill," Burton said. "I'd like to see it make the Funny Five (Dr. Demento's most requested songs of the week)." After all, another Nebraska band, Ogden Edsel, owns the No. 1 all-time hit on the show, "Dead Puppies."

Don't try to pigeonhole Burton and his band as performers

of all Demento-type tunes. The lyrics are wry and tilting toward the bizarre but the sound is definitely straight-forward, pounding rock.

With Phil Shoemaker blistering the lead guitar, Dave Roble banging out the drum beat and Tom Rierden laying out the bass line, the Hiccups are easily the area's heaviest-duty dance band.

At the center is Burton and his deep Elvis-like voice and occasionally spastic theatrics.

One never knows if Charlie will be performing the next song roaming the stage or from the lap of some surprised female in the audience.

"He doesn't just sing," said Lifticket owner Joe Kavas, who has booked Burton and his band for about five years. "He keeps the crowd going. He jokes about the place, me, him. I watch the crowd and he keeps them laughing."

Still, Burton is not always granted as much respect in his home state as he gets playing places like The First Avenue in Minneapolis. There the cover charge is \$7, and the audience waits in line to see him.

"People there like us more," he said. "We're a cult band. A few people like us a lot rather than a ton like us a little. There's just more people up there to like us a lot."

For the next two weekends you can have the opportunity to stop by the Lifticket and decide for yourself.

The man CMJ, the college radio station trade paper, called "one of America's coolest undiscovered heroes," choosing his latest album as its pick hit, is back.

For a while, anyway.

—KEVIN COLE

This week

Friday, Feb. 7:

— Wrestling: Mavs vs. Univ. of Minnesota and Northwest Missouri State, Fieldhouse, 2 p.m.

— Basketball: Lady Mavs vs. Mankato State, Fieldhouse, 5:45 p.m. Mavs vs. Mankato State in the Fieldhouse, 8 p.m.

— Movie: *The Brother From Another Planet*, Eppley Auditorium, 7 and 9:30 p.m.

— Seminar: Student Assertiveness, Student Center Council Room, noon through 1 p.m.

— Theater: *Master Harold And The Boys*, Joe and Judy's Cafe, 6064 Maple St. Doors open 7:30 p.m. Call 342-6442 for reservations.

— Greeks: "Dance and Step Show," Student Center Donut Hole, 9 a.m.-1 p.m.

— Party: International Studies Students Association St. Valentine's Party, Religious Center, 101 N. Happy Hollow, 6-10 p.m. Admission \$2.50.

Saturday, Feb. 8:

— Basketball: Lady Mavs vs. St. Cloud State, Fieldhouse, 5:45 p.m.

— Basketball: Mavs vs. St. Cloud State,

Fieldhouse, 8 p.m.

— Movie: *The Brother From Another Planet*, Eppley Auditorium, 7 and 9:30 p.m.

— Movie: *Stop Making Sense*, New Cinema Coop, 35th and Center Sts., 8 and 10 p.m. Admission: \$3.50.

— Movie: *Star Trek: Shore Leave*, W. Dale Clark Library, 215 S. 15th St., 2 p.m.

— Ballet: "Debuts and Previews," Joslyn Art Museum Witherspoon Hall, 8 p.m. Admission \$10, \$15, and \$20, discounts available for UNO students and staff.

— Theater: *Master Harold And The Boys*, Joe and Judy's Cafe, 6064 Maple St. Doors open at 7:30 p.m. Call 342-6442 for reservations.

— Workshop: "Hair Braiding," Omaha Children's Museum, 551 S. 18th St., 10 to 11:30 a.m. Registration \$3.50 for museum members, \$5.00 for non-members.

— Performance: Afro-American dances, stories and music by Sondra McSwain, Omaha Children's Museum, 551 S. 18th St.

— Lecture: "The Golden Age of Dutch Art" with Arthur Wheelock, Joslyn Art Museum

Lecture Hall, 2 p.m., admission is regular museum admission fee.

Sunday, Feb. 9:

— Movie: *Max Havelaar*, Joslyn Art-Museum, 2 p.m.

— Movie: *Sparkle*, Eppley Auditorium, 5 and 7 p.m.

— Presentation: "Presentations: Black Composers," Morningstar Baptist Church, 2053 N. 20th Street, noon.

— Ballet: "Debuts and Previews," Joslyn Art Museum Witherspoon Hall, 2 p.m. Admission \$5, \$7, and \$9, discounts available for UNO students and staff.

Monday, Feb. 10:

— Workshop: Career Trends and Job Searches, Student Center State Room, 10 a.m. to 11 a.m.

— Theater: *Master Harold And The Boys*, Joe and Judy's Cafe, 6064 Maple St. Doors open at 7:30 p.m. Call 342-6442 for reservations.

Tuesday, Feb. 11:

— Basketball: Lady Mavs vs. College of St. Mary, Fieldhouse, 7:30 p.m.

— Seminar: Test-Taking Strategies, Student Center Council Room, noon to 1 p.m.

— Workshop: Resume Writing, Student Center Gallery Room, 1 p.m. to 2 p.m.

— Lecture: "Black Experience in Film," Student Center Ballroom, 11 a.m. to 2 p.m.

Wednesday, Feb. 12:

— Seminar: Test-Taking Strategies, Student Center Council Room, noon to 1 p.m.

— Rising Star Series: The Look, Student Center Ballroom, 11 a.m. to 1 p.m.

— Movie: *Stormy Weather* and *Carmen Jones*, North Branch Library, 2868 Ames Ave., 7 p.m.

Thursday, Feb. 13:

— Seminar: Stress Management, Student Center Council Room, noon to 1 p.m.

— Forum: Kappa Delta Pi student teaching forum, Kayser Hall 542, 4:15 to 5:30 p.m.

— Teleconference: "International Terrorism: Is The U.S. Next?" Peter Kiewit Conference Center, 5 to 7:30 p.m.

— Movie: *Cotton Club*, W. Dale Clark Library, 215 S. 15th Sts., 12:15 to 12:45 p.m.

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ACCESS

Organize or eat it

In the past month, greater emphasis and publicity has illustrated the pathological conditions Blacks experience in the United States. If one didn't know better, it would be logical to infer that Blacks are 1) not American citizens, 2) still in a semi-form of slavery, and 3) visitors from Outer Space.

White Americans to a large extent are experiencing the best days since the gay '90s. There appears to be a steak in every pot, many double car garages in the suburbs and an IRA for every family. Moreover, many of these families are card-carrying Re-pelicans.

However, back in the ghetto, life is not so happy. The national televised documentary, *The Vanishing Family — Crisis in Black America*, demonstrated that there are serious structural faults in the Black family. In spite of all the smokescreens of concerns, editorials from ultra-conservatives and fair-weather liberals, the crucial issues of racism, sexism and classism were very rarely mentioned.

This documentary demonstrated the high level of sexual promiscuity that creates the teenage pregnancy problem. Moreover, a significant number of undercaste Blacks were interviewed as to why they produced "illegitimate" babies. Some of their responses embarrassed the patriotic perverts that (think) things are getting better under this "superannuated," redneck, fearless leader. Also, this report by Bill Moyers hit a raw nerve in the Black Community, insofar as exposing the collective mentality of many people. This paradox exists because Blacks have experienced a brain drain, a high level of degrading exploitation over the past 400 years, and a form of brainwashing education which makes people genitally conscious.

Many would say Blacks have made significant changes in the last 20 years. Blacks now have a Martin Luther King day. Granted, there has been some token "progress" for specific Black individuals. However, for the majority of Blacks, they are still relegated to the status of "out of sight — out of mind." Even if we look at who gets all of the media attention, it is mostly all of the court jesters of yesteryear. Many of the arguments made by the lap-dogs, or dark-skinned William F. Buckley types, such as Thomas Sowell (Uncle Tom Sow), Walter Williams, Glen Loury and other lackies for the establishment tend to blame the victims.

Many of the so-called Black agencies and organizations are caught in a time warp. For example, if one examines the *Urban League 1985 Report*, or the goals and strategy of the NAACP (National Association for the Advancement of Certain People),

The Links, National Council of Negro Women, Black Educators, fraternities, sororities (sorceries), it is easy to see the enemy is within our community, dressed in drag.

Not only has it become chic for agencies and groups to claim to help low-income Blacks, but now they have become spies for specific white organizations and mouthpieces for anti-Black elements. The most significant activity many of these Uncle Tom organizations muster are big TV dinners. They invite a celebrity, and the members dress in big wigs, fake fur coats and rented suits, while thousands of fellow Blacks suffer in the ghettos, plantations and public housing units in our slums.

This "special" has made many Blacks guilty that they, too, are only a job away from poverty. In fact, Bill Moyers have done Blacks a great favor. He put the cream of the crop of "freelancers" on TV in order to show that Blacks who fail to organize deserve to be shown the contempt and vulgar racism this fascist country is heaping upon their young children's heads.

Somehow, in losing the culture, many Blacks have acquired the demeanor of Diana Ross; changing clothes every five minutes. Full of materialist values and largely full of self-negativity toward Blackness. This condition is derived from believing all of the soap operas and media hype that has been historically conditioned on the Black family. In short, Blacks that fail to organize in order to survive deserve to eat the feces sandwiches that come wrapped in the American Flag.

—A'JAMAL RASHAD BYNDON

A'Jamal Rashad Byndon is a graduate from UNO.

'Don't imply there's just one truth'

I find it very disturbing that someone would compare Nazi concentration camps with abortion. Applying the same propaganda tactics, one could just as easily compare the evil of the Nazi party with the pro-life group forcing its interpretation of morality on others.

What bothers me so much is the willingness of some people to project their cause outside the realm of political integrity by using mendacious propaganda. How much political freedom are these people willing to trample on in order to prove that they are "right"?

Certainly every individual should fight for their beliefs, for what their conscience dictates. However, I am compelled to caution these people against making deceitful propaganda statements. This can lead to the demise of a person's right to freely maintain and express their personal conviction. (Maybe we

should discuss the creation of the society that tolerated the existence of the concentration camps.)

Pro-life. Pro-choice. Anti-abortion. Pro-abortion. And for that matter, anti-freeze and pro-tennis players. Any cause tends to lose its validity when it allows its position to overshadow the right of opposition. This is often done by implying that there is only one truth.

During a heated debate in our nation's early history, a citizen proclaimed what must always remain a political imperative for us: "I may not agree with what you say, but I will fight to my death your right to say it."

—WILLIAM HEAD

William Head is an UNO student.

'Take advantage of Studio Theater'

A large part of a well-rounded education is based in the liberal arts tradition which includes a wide assortment of subjects and study. Our university offers this assortment and does a fine job in the process. Just one of these offerings is dramatic arts which uses more than one on-campus theatre to display its wares. I personally had not been aware of the University Studio Theater (Room 214, Arts and Sciences Hall) which is simply a double room with risers and a stage. If you are not aware of it, then you missed an insightful little production which was performed Jan. 29 through Feb. 2 at 8 p.m. in that facility.

Tickets were a steal for two bucks to see Sam Shepard's *Fool For Love*, a one-act play in which we catch glimpses of ourselves and hope we are learning something along the way. The sometimes stark realities of human relationships were reflected both through that players and the message; hopes, dreams, expectations causing an emotional toll padded with humor. The message is strong, the players are skilled and talented and the response is personal. All those involved did a fine job; director, stage crew, sound and lighting, the only drawback might have been that such intimate quarters brought the sound level to a peak... but what the hell!

It's a shame *Fool For Love* had only a five-night run and a still greater shame that more of us aren't aware of (or don't take advantage of) this type of offering. I saw *Fool For Love* twice and applaud those involved.

—STAN BAUMANN

Stan Baumann is an UNO student.

Letters

Here we go again

To the Editor:

Well, here we go again. The Unicameral meets again on Feb. 19th to hear a new proposal to reduce the deficit in the state budget. And we all know what that means, the possibility of more budget cuts.

I would also like to respond to the Jan. 29 article where Sen. Sandra Scofield told members of the NSSA "I don't think students have a major impact." But at the same conference, lobbyist Richard Lombardi (employed by NSSA) said "You (the students) played an important role in the special session."

Conflicting statements, to say the least. Who's right? Personally, I'd like to think it was Mr. Lombardi. I refuse to think that college students can't make a difference. As of September 1985, there were over 302,000 college

students in the state of Nebraska (full and part-time). You hear it said all the time, but nothing ever comes of it, "THE STUDENTS HAVE THE POWER IN THE UNIVERSITY." Without you, the student, the university would not even be here. Always keep that in mind.

On Jan. 19th, I was able to go down to Lincoln and lobby with other students from UNO. During our short stay in Lincoln, I was able to talk with Sens. Beyer and Chambers. Neither senator seemed very impressed by the showing. Sen. Chambers pretty much summed up the reaction of the Unicameral by saying "You (the students) can't seriously expect to make a lasting impression by showing up for one or two days and then not ever seeing you again until the next time your budget is about to be cut."

And he's right. But, as we all know, we can't expect to make a strong showing during the days the Unicameral meets because of our class schedules or jobs. This is where you come in. Tell me what you think about further university budget cuts. I don't care if it's five words or 500, typed or handwritten, on notebook paper or the back of an old chemistry quiz. Tell me how you feel and I promise I'll get them to the Unicameral on Feb. 19th when the next budget proposal is introduced. Drop them off in the Student Government Typing Center, Room 134 of the Student Center.

PLEASE, take time to help yourself.

Sen. Paul Hays
College of Engineering
and Technology

'Look beyond Bridal Fair commercialism'

To the Editor:

I read with interest the commentary by Lynn Sanchez on Friday, Jan. 24 titled "Watch out for the bridal fairy tale."

Miss Sanchez raises some very valid points but she did not bother to investigate the true impact and intent of Bridal Fair.

Bridal Fair did not invent the wedding ceremony nor did it invent the "rites of passage" that are observed and celebrated. What we have done, however, is try to fill needs that involve several areas of planning.

Unfortunately, Miss Sanchez did not listen carefully enough to go beyond the trappings of the commercial atmosphere to see that Bridal

(continued on page 7)

ATTENTION!

- WHAT:** You now have the chance to place your classified ads for The Gateway newspaper!
- HOW:** Just by bringing your ad to the Donut Hole (across from Candy Store MBSC)
- WHERE:** Look for classified ad sign above table at north end of Donut Hole.
- WHEN:** Every Monday & Friday between 11-12.
- WHO:** Look for: Cindy




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Entertainment Guide



THE CHICAGO BAR
33RD & FARNAM

TONIGHT & SATURDAY
Feb. 7, 8

JAVABREAKERS

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(no cover)
"LIVE"
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Rhythm and Blues
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WEEKEND WARM-UP PARTY
Every Friday in Matthew's Pub
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1/2 price drinks on everything plus your favorite hot & cold hors d'oeuvres

Friday & Saturday **THE VERANDAS**

★ ★ ★ ★ ★ ★ ★ ★

TUESDAY: 25¢ DRAWS
with
MR. SKEET VIDEO ROCK MADNESS

Sunday: **THE RUMBLES**

Etc. Wed.-Sun.
Feb. 12, 13, 14, 15
Now open in Matthew's Pub
the Manhattan Deli serving
until 10 p.m.
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Sunday \$1 drinks for LADIES

Check our
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NEVER A COVER CHARGE

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\$3.00 60 OZ. Bucket Of Miller Lite \$1.85 Refills
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WEEKLY DRINK SPECIALS
DJ Every Thursday, Friday, And Saturday Night—
AND NO COVER CHARGE!!

Come By And See Our Newly Remodeled Dance Floor

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Food And Spirits
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The 20's

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Etc.
Ladies 1/2 price drinks, Mon. & Tues.
73rd & Farnam

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HAPPY HOUR
E's HIDEAWAY LOUNGE
322 So. 72 (Cedarnole Plaza)
Receive a Happy Hour pickle with each drink to determine the price of your drink

HAPPY HOUR Mon-Fri. 4-6:30

TEN CENTS
Bring this ad in any Happy Hour and your first beer or bar drink is 10¢
Tonight and Tomorrow
Silent Partners


THE DEPOT LOUNGE
"The Fun Begins at The Depot"

WEDNESDAY NIGHT
"It's A Beer Drinkers Dream"
25¢ Draws
50¢ Bar Drinks
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THURSDAY NIGHT
Feb. 13
LIVE
The Rumbles
Plus: Drawing for Colorado Ski Trip every Thursday

FRIDAY NIGHT
You'll see double from 8-10 p.m.
It's Two-Fers

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"Ladies Night"
FREE admission and FREE Tap Beer
Between 8-9 p.m.
For the "Ladies" Only
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LATE NIGHT WITH THE KING

Sat. 1 A.M.-4 A.M. 75¢ Game
Colored Pin Bowling

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75¢ game

Newly Remodeled Bar,
with Big Screen T.V.!

Open Lanes Daily
9 a.m. to 5 p.m.
and after 9 p.m.
Redeem this ad
for **2 FREE GAMES**

Comment

Doing a slow burn at midnight over a 17-year-old fire

It's nights like these when I could really use a cigarette.

The computer at the printer went down, and I don't even know what the paper that will come out Wednesday looks like. The paper we're putting together tonight is shaping up to be a bear as well. Several reporters haven't shown up yet, and one just called to say he wouldn't be in at all. He had a good excuse, but we're still short, oh, half a page or so.

I haven't eaten for about nine hours and I'm getting cranky. I could use a week of sleep, the headlights are out on my car, the IRS still wants money from 1984, and I haven't even worked up the courage to look at this year's good news yet. All of this to me says "smoke a cigarette."

The reason this occurs to me is because I made a dreadful mistake when I was 14 years old. I undertook in junior high, against all common sense and better judgement, to take up smoking. At 14 common sense and good judg-

ment are admittedly in pretty short supply, but even I, at that tender age, could tell what I was doing was not physically good for me. My suspicion was reinforced every time I got nauseous, lost my balance or hacked up a large glob of something nasty.

It sounds silly now, but I really can remember how important to me it was to hang out at the end of the driveway behind McMillan Junior High and puff away with my friends. I skipped class to do it. I spent good money to do it. I got hooked for life to do it.

The legacy of that little social move remained with me for the rest of my life. For the next 17 years I've either been smoking or trying to quit smoking. And the sorry thing is, if you'd have told me at 14 that if I started smoking I'd never lose the urge to do it for the rest of my life, I'd have still stood on that stinking corner and sucked those stinking cigs.

Between the time I started and now, I have quit smoking for years at a time. My most recent attempt has lasted several months so far. But, ladies and gentlemen, at this moment, right now, I can taste tobacco. I can imagine myself sitting back in this chair, sticking that tube in my lips, bringing fire and inhaling deeply. I can see the smoke curling up towards the ceiling, making everything within a 10-yard radius smell like a saloon. I can feel it.

I know what will happen now. I will think of every one I know who smokes and still possess admirable traits, and I will tell myself that they are not less wonderful human beings because they smoke. I will remember all the characters in films and books I really liked who smoked, and I will think they wouldn't have been the same without their habit. I will convince myself that I will be more calm during this crisis if I have a cigarette, and I will further lie that I

don't have to smoke a lot. I can maybe just smoke tonight, and perhaps have only a couple tomorrow after meals, and then just one or two if I go to a bar in the evening, and so on and on and on.

I will finally tell myself, and this is no lie, that I have an extremely powerful chemical dependency. But I will not stop there. I will rationalize that I can't be expected to deal with stressful situations and chemical dependency at the same time, and that I must, for the sake of getting through this night alive, have what I crave.

I will look at this, realize what I'm doing, and go ahead and do it anyway because, once you smoke for any length of time, you never, ever lose the urge. It makes me mad, and when I get mad I get tense, and when I get tense I ... oh, hell. Anybody got a light?

—DAN PRESCHER

From wilderness to welfare state — and back again?

It's a good thing Thomas Jefferson is dead. If he weren't, the sight of what his country has become would probably kill him.

While the United States is still strong in terms both real and relative to the world, it has altered its own underlying values in its adjustment to the modern world. In the effort to correct what were flaws in the first two centuries of our existence, we have created new weaknesses that undermine our future success as a nation.

The facile division of liberal and conservative does not truly address the issue nor does blaming one or the other of the major political parties, although the evolution of Jefferson's party into the bureaucracy maker of the '60s and '70s wouldn't do TJ's heart much good.

The survival issue of this country has become one of how we perceive ourselves. Survival of the United States came in the 18th and 19th centuries only as incidental to the survival of those who fought daily to literally survive on an individual basis. We prospered as a nation because individuals prospered. If they didn't, they died.

Thus, in the early years of the United States, the appropriate cliché for the most part was "only the strong survive." Of course, remnants of the European ruling classes came to buy their way, and slaves had to earn their way plus someone else's, but these were the exception rather than the rule.

Today, very few people earn their own way. We may think we work hard. We may want to believe that we deserve what we have, but at one point after another, close examination reveals the assisting hand of Uncle Sam or someone else.

More than half of the students in college today receive some kind of public assistance, whether based on financial need or reward for scholarship. Almost 40 percent of this country's citizens receive some kind of aid through the social security system. We have extensive programs to try to ensure that children don't grow up malnourished, and payments for those out of work, which the government calls entitlements.

Think about that. We have come from being a nation which sought its own destiny in the hard uncaring wilderness to one

where we believe people are entitled to a minimal standard of existence.

Perhaps the shift has merit. Perhaps it shows maturity as a people, cohesion as a nation, compassion as human beings. Probably those things are true, but equally true is the notion that a majority of Americans have grown up expecting.

We expect to receive what we pay for. We expect to be safe from medical and pharmaceutical fraud. We expect to be able to drive to work after a night of snow. We expect to have high-

Our desire to level the playing field, so to speak, to provide equal opportunity has led in many cases to situations like those in *Catch-22*. These are times when rules prevent you from winning no matter what you do.

ways in a condition that won't harm us or our cars. We expect the police to protect us from those who want to take things we have rightfully earned. We expect and usually receive so many services from local, state and federal governments that life without them would truly strain our creative abilities to survive.

Our expectations extend to private citizens as well as our government. Increasing numbers of people use the courts to try to force others to compensate for negligence. Sometimes these claims are legitimate, sometimes trivial, but the trend indicates a widening belief that we can absolve ourselves from the risk of living.

An extreme case of this occurred a few years ago when a woman who had asked a doctor to abort her pregnancy gave birth to a living but damaged child. The child's skin was totally burned from the saline solution, and badly brain damaged. The mother sued the doctor for malpractice.

Under present laws, perhaps a woman has a right to expect competent medical care, but suing someone else for an action

in which she took part clearly represents an abdication of her own responsibility for choosing first to engage in a hazardous surgery, and second a doctor who could do it properly.

Our desire to level the playing field, so to speak, to provide equal opportunity has led in many cases to situations like those in Joseph Heller's novel *Catch-22*. These are times when rules prevent you from winning no matter what you do.

A friend of mine has had some trouble finding a job since receiving his bachelor's degree in Criminal Justice last summer. He has a congenital skin ailment and poor eyesight. Police forces will not accept his eyes. The Air Force will not accept his skin. One thing that rankles him is that these conditions never prevented him from playing organized football and soccer. Besides that, the military services have programs to treat drug abusers, rehabilitating them so they can enter the service. My friend resents the government giving opportunity to people who have knowingly done harm to their bodies, not to mention broken the law, while he is denied any chance to pursue a similar career because of things over which he has no control and which are not nearly as disabling as drug addiction. He told me, "My problem is I'm not enough of a loser. If I was, I could get all kinds of help from the government." Actually, he didn't say "loser," but sometimes words used in a private conversation between friends don't look so good in print.

Unfortunately, my friend is right. We have misplaced our rewards. Noble and correct as it may be to attack social problems through government, we have created a population much different than that which blazed across this continent 100 to 200 years ago. The result has been to contribute to the decline in American productivity (although other economic factors initiated the decline), and alter the way Americans relate to their own lives and to each other. Unless individual Americans stop looking for Uncle Sam to take care of them, and start learning how to swallow hard and keep going when times are tough, then we will continue to lose the internal strength which has defined us as a great nation.

—J. FRANK AULT



The Gateway

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Op Ed



Lynn Sanchez

Greeks thrive on cliques

Tradition dictates that every year, the *Gateway* runs an obligatory column which inflames all the greeks on campus. This year is no exception.

The time seemed ripe when an article titled 'UNO greeks shed party image of Animal House' ran in last Friday's paper. For those who may have overlooked it, Panhellenic advisors Terry Forman and Carolyn McFarland were heard to bewail the sorry state of the greek's reputation at UNO. "Never studying, using test files, getting drunk and partying all the time..." were the unkind misconceptions they took umbrage to. Well, shoot. Maybe a few people honestly believed *Animal House* and *Revenge of the Nerds* were true-to-life, but I don't think the media's biased depiction of the greeks is their *real* problem. What *really* turns the majority of non-greeks off (Terry, Carolyn, I hope you're paying attention) is the perception that fraternity and sorority members have "bought their friends." Whether this is actually true or not seems beside the point. If people think you have to buy your friends like you buy your Levi 501s, you've got an ugly P.R. problem.

The gushing testimonials "I never had a friend til I joined Appa-Kappa-Dumma" and "My closest friends are those I met through (fill in Greek letters)" may be heartwarming to some, but just serve to intensify the scorn of those who have been able to make friends in college without paying dues. As independents, our suspicions are aroused as we observe gag-

gles of greeks skipping into classes together, oblivious to everyone else. "Do they think they're too good for us?" we wonder indignantly. Greeks may not let on, but they are secretly pleased that they inspire such bellicose thoughts. After all, what fun is it to belong to a group anyone could get into? Competition is a key element here and they stress it from the word "rush."

I do have some experience with greeks. Particularly in my younger days, I attended a number of fraternity and sorority parties with friends from UNO, UNL, KU, and Wesleyan University in Lincoln, and in the process learned more than I ever cared to know about their functions. So I do know that members aren't much different from anyone else. But there is one difference, and this is where the spectre of conformity rears its ugly head.

Greek life, after all, thrives on cliques, on "fitting in," on playing by their rules. This kind of mindless adherence to the group can be dangerous when taken to the extreme, such as when past "hazing" rites have run amok. Usually, however, the consequences aren't so dire. The vast majority of greeks settle comfortably in with their nice friends and go to their nice dances and do their nice charity work to make them feel useful and feel little need for straying from the flock.

Unfortunately, that can lead to a situation I (and probably others) have experienced a few times. People who were once good company

join a sorority or fraternity and begin to bore every non-greek friend to tears with piles of out-of-focus snapshots and "Picture Man" photos of endless theme dances, dorm rooms, tea parties, beer-clutching revelers, and ski trips they've attended with their new buddies. Such an intense group mentality is hard for the uninitiated to deal with. You have to wonder, is individuality taboo within this system? It seems to be, judging from their display cases on the first and second floor of the Student Center.

And, if you examine these pictures closely, you may also find it prudent to question Carolyn McFarland's statement "The stereotype of being white upper-middle-class is just not true." Okay, there are a couple of black fraternities, but I challenge you to find evidence of racial mixing within the individual groups. And as far as socio-economic status goes, most college students *must* be at least lower-middle-class to even afford school or financing thereof.

So it is from this limited pool of applicants that members are chosen by standards that remain a mystery to outsiders. It's not a popularity contest, greeks will protest. We look at personality, scholastic achievement. Oh, yes, and it's always nice to help out those people who just can't seem to meet any friends on their own. At larger colleges, money seems to be an overriding factor, but here at UNO they seem to settle for clear complexions, straight teeth, cute designer clothes and athletic prowess. They'd never be so gauche as to admit it, but

their picture boards speak louder than their words. If you don't believe me, go look. Or better yet, why not ask Terry or Carolyn to explain it to you.

Perhaps the independents of UNO would be able to stomach the greek philosophy more easily if it were only a social outlet for lonely college kids. But the greeks have elevated it to a way of life that stays with them until they die. They usually marry each other. (Play "Pick the greeks" with the wedding announcements sometime; it's surprisingly easy.) The valuable job contacts they have made with their fellow greeks are supposed to lead them to good jobs so they can settle down and raise little greeks who will follow in their fraternal footsteps. It's a never-ending cycle based on an arbitrary decision by college kids who've deemed themselves able to determine who's worthy of the life and who's not.

It may surprise you to know that most of us here at the *Gateway* belong to a fraternity of sorts, Sigma Delta Xi, the Society of Professional Journalists. So it's not fraternal or professional organizations, per se, that this editorial is against. It's the idea that once somebody joins some group — any group, really — that it somehow limits them to associating only with "their kind." But look at all the people you'll meet!" greeks cry. I guess from the independent's point of view, we look at all the people they *won't* meet.

Even if they don't "buy" their friends, they are still paying a price.

Manners and political protocol at the White House

Washington — When House Speaker Tip O'Neill blew up at President Reagan during a meeting in the White House the other day, he broke the traditional polite rules of political protocol and signaled some very testy times ahead as the budget python tightens its coils around the government.

The angry scene has drawn scant public attention because it occurred only two hours before the world was suddenly shocked by the tragic explosion of the spacecraft Challenger, killing all seven aboard. But it has not been lost on Congress, where political life goes on as usual; back corridor gossip has focused on little else.

It was, by all accounts, an unusual episode, and a grim omen.

It happened at a routine morning session between the president and the bipartisan congressional leadership in the White House to discuss the new legislative agenda. The president, reading from cue cards, outlined the budget he will send to Congress next week, which is expected to cut sharply into domestic social programs to avoid raising taxes or substantially reducing defense expenditures.

Reagan then went on to dismiss as misleading current unemployment figures, now running at 6.9 percent, and told a story about a welfare recipient who hung up the phone when offered a job. O'Neill became furious, denouncing the story as "baloney," accusing the president of being insensitive to the plight of the unemployed and noting sarcastically that he never had believed Reagan's story about the Chicago welfare queen anyway. The latter was a reference to Reagan's oft-repeated 1980 campaign anecdote about a lazy welfare recipient who lived high on the hog on illicit welfare checks.

Reagan huffily defended his contention that some welfare beneficiaries don't want to work. Senate whip Alan Simpson, one

of the most civilized of men, felt moved to chide both the president and speaker not to talk to each other so rudely.

Afterward, Senate president pro tempore Strom Thurmond, with nearly three decades of service, told a colleague he had never witnessed such a "bitter" exchange between a congressional leader and a president.

One Republican senator told me he was disgusted by O'Neill's lack of decorum. White House meetings are not an appropriate place for temper tantrums, he felt.

Another Republican senator, however, reflecting on the incident, mused that he could understand O'Neill's frustration at hearing yet another presidential anecdote instead of a crisp, factual argument. He recalled that in the late 1960s when he and Reagan were both governors he heard Reagan tell the Chicago welfare queen story several times. "That welfare queen must be 100 years old and a billionaire by now," he joked.

But the importance of the episode lies in its ominous portents for the rest of a difficult budget-dominated year.

The president and O'Neill must work together in good faith if the deficits are to be reduced in a reasonably fair fashion and the massive, impersonal cuts of the Gramm-Rudman cleaver are to be avoided in next year's budget. They are both consummate professionals who seldom allow their personal feelings to surface. Yet it is no secret that neither respects the other nor his ideological views.

And both are stubborn Irishmen who will never again face the electorate but are determined not to look like lame ducks in the meantime. (O'Neill will retire at the end of the year.)

The president's penchant for anecdotal evidence over hard facts has disturbed others over the years. Sen. Bob Packwood, R-Ore., once complained during Reagan's first term that the

president responded frequently to serious questions with stories on a totally "different track" that led the congressional leadership, of which he was a part, "to just shake our heads."

The White House reacted to Packwood's remarks with such fury that it persuaded other politicians of the wisdom of future discretion in public about the president's private ramblings. But it has not stopped the talk in the Capitol Hill cloakrooms. Few were surprised by the substance of O'Neill's complaints, only the open antagonism that surfaced.

Republicans and Democrats are divided over the import of the president's story-telling habit. One GOP senator insists that it is a shrewd maneuver, allowing the president to duck serious discussions that he knows in advance are likely to be disagreeable. But others worry that it reflects on indifference to detail that undermines his ability to make timely and sensible political judgments.

In any case, there are likely to be more sizzling verbal fireworks as the budget constraints finally become painful reality. A great deal is at stake, not just the effectiveness of competing programs in which important people believe deeply, but the political survival of those who vote wrong.

Sens. Phil Gramm, R-Tex., and Daniel P. Moynihan, D-N.Y., for instance, exchanged insults in a rare television interview argument recently. Gramm accused Moynihan of being weak on defense; Moynihan responded tartly by calling him "fella" and observing "you don't do that to another senator."

Congress has traditionally set a high value on civility and courtesy in public dealing, even when members are busily wreaking havoc upon each others' pet projects. But this year tempers are wearing thin, and manners fraying.

Distributed by King Features Syndicate — **MARIANNE MEANS**

Letters

(continued from page 4)

Fair also involves a panel discussion of local panelists (experts in their fields) including medicine, religion and financial planning as well as etiquette.

In sociological terms, young couples are better prepared for marriage today than they have ever been before in the history of our country. They are getting married older with the median age for the bride of 23.5 — 25.5 for the groom; versus 19 and 20.5 respectively a mere 12 years ago.

There was also concern about the types of guests brides bring to Bridal Fair. While Miss Sanchez believes that someone is conspicuously absent — the groom — we believe that "guests" is a neutral word and includes males and females. Grooms often attend Bridal Fair. She makes her choice as to which guests she wishes to bring. The statement is intended to indicate that the show is not open to the general

public.

The most important day in her life? We think so. All the other aspects of life Miss Sanchez mentions in her article are indeed important. But one never makes a single commitment in life more important than choosing the someone with whom you intend to spend your entire life.

In her last paragraph, she states "I know a wedding will never endow a couple with something that's missing. It's meant to celebrate something that's already there." She is entirely correct. Couples who have found something very important in their lives come to Bridal Fair to be better informed and to find the elements necessary to help celebrate such an important event in their lives.

Life itself is quite imperfect. It is tough, often disappointing, but also offers the opportunity for success, enjoyment and fulfillment. Brides don't take time out from the celebration of their wedding to celebrate harsh realities and em-

phasize the negative potential that such a coming together brings. They celebrate all that it can be and hope that it will be in their lives.

The fairy tale is there. We have all learned valuable lessons from fairy tales, both positive and negative. Let us hope that this fairy tale allows the couple to achieve the magic and joy that marriage can bring. We hope our event provides them both the fairy tale and the reality in proper balance to achieve a formula of life-long success.

Bruce E. Thiebauth
President, Bridal Fair Inc.

'Unwanted pregnancy the real problem'

To the Editor:

I agree with the statement made by Bill Baird in the *Gateway* (Jan. 29). He said that pro-choice does not mean pro-abortion. The question of whether it is right to have an abortion

does not have an either-or answer. The decision needs to be based on the unique circumstances of each situation. The mother's life may be at risk. Or perhaps the life of the mother and baby are at risk. Unfortunately, in most abortion cases, the mother is only a child herself.

Pro-life and pro-choice groups should get together and focus on the real problem — unwanted pregnancies. More emphasis should be put into teaching the young (in schools, at home, in church, in newspapers). Paul Rosberg, who is running for governor, said that he wants to see abortionists prosecuted for murder. Is he including 14- and 15-year-old girls in this group? The problem is not that the girls *want* abortions. The problem is that they *don't want* to be pregnant. The problem involves a lack of sex education. Perhaps through better education, unwanted pregnancies can be stopped and abortion will no longer be an issue.

Mary Pierce

Dateline London Rockers find haven in U.K. music scene

London — This is the soft spot of my existence in the U.K. — the London music scene. You won't see or hear the likes of this anywhere else.

I'll start with the Marquee. It is a club comparable in size to our own Howard Street Tavern. The bar is dimly lit except for the stabbing brightness of the spotlights aimed toward the stage area.

No glass bottles are allowed in the club. If you order a bottle of beer, they pour the contents into a pint tankard. Glass bottles must be too easy to hurl at the more disreputable bands that take the stage.

I had to join the club in order to purchase advance tickets in upcoming groups, but I am told that this is advisable since most of the worthwhile acts usually sell out.

The Marquee is one of the original London rock clubs. It has been host to such acts as the Who, Jimi Hendrix, Graham Parker and the Rumor, Dire Straits, the Police, David Bowie, and many other rock legends.

Recently I saw a superb show by INXS. The Australian rockers were performing in London for the first time in two years. The show was sold out, and about 30 people lined the entrance

of the club hoping to buy tickets.

Since the stage arena was so small, I was able to get right up next to the stage. It was standing room only.

There was such strength in their music as they played such favorites as "The Swing," "Original Sin," and tracks from their new, highly acclaimed album, *Listen Like Thieves*.

Lead vocalist Michael Hutchence was entralling to watch. Sporting long locks of dusty-brown hair, Hutchence gyrated around the stage. He wore a jacket with "Watch the world argue" written on it. At one point in the show, he handed out a bottle of Evian spring water to the crowd, saying "share the happiness."

The high point of the evening came when the Aussies played "Don't Change," probably their best-known song. It was done flawlessly.

After the show was over, I was able to go back stage to meet the band. They were nice enough, sure, but "not quite themselves," Nuf said.

The most memorable part of the night for me took place even before the band came on stage. As I was guarding our front-row standing area, patiently awaiting the start of the show,

my eyes started to scan the crowd. I looked across the room, and there stood Martin Chambers, drummer for the Pretenders.

What a friendly bloke! He rattled off to me what is going on with the Pretenders. It was fantastic to meet a musician I have admired for many years.

As I turned around again, I saw Terri Nunn, lead singer for Berlin. She, too, was quite nice and eager to talk to an admirer. She's shorter than she looks in the videos, though.

The Marquee has other headliners such as John Waite, the Del Fuegos and Vera Cruz scheduled soon.

Another of the college-favorite rock spots is Dingwalls. It has a relaxed atmosphere with some of the best rhythm and blues that I have heard in some time. It is mainly an outlet for underground bands, but they are well worth the listen.

I got my biggest disappointment when The Replacements, a band from Minnesota, was scheduled to play, but was cancelled because of "circumstances." I was all too excited to hear the band after the excellent performance they gave in Lincoln in December. That was quite

an evening.

The Replacements came highly recommended by all the tabloids in the U.K. and was ranked third in the Critic's Choice column. It would have been like getting a care package from home to hear them again.

The time came for me to stop sobbing in my beer (or should I say stout?) and purchase tickets for the Simple Minds concert.

A benefit concert is being lined up. Chrissie Hynde is scheduled to headline, and David Gilmour, Pete Townsend and three other top local bands will be featured. This columnist will definitely be among those present for that event.

The best way to learn of upcoming concert events in London is to walk through the streets and see the dozens of posters plastered on the tall, wooden fences throughout the city. My stomach turned a little as I passed poster after poster of Barry Manilow. The mellow rocker has a large following of the over-30 crowd and sold-out performances at the Royal Albert Hall. The appeal must be there somewhere.

Next edition... Ah, the pubs of England! Cheers.

—LISA STANKUS

Review

Power reeks of success but lacks punch

Power has all the markings of a Major Motion Picture.

Directed by Sidney Lumet (whose long list of notable credits include *Network* and *The Verdict*), and starring Richard Gere, Julie Christie and Gene Hackman, along with several veteran actors in minor roles, *Power* reeks of box office success.

And it looks and sounds like a "cinema event" — great pho-

It looks and sounds like a "cinema event" — great photography, fast paced scenes, sleek sets, snappy sound track and trendy costumes. All the parts are there, but as a whole, it didn't work for me.

ography, fast paced scenes, sleek sets, snappy sound track and trendy costumes. All the parts are there, but as a whole, it didn't work for me.

Power is about the manipulation of the political process via advertising, market research and public relations. Pete St. John (Gere) is a shrewd and successful media consultant who can cleverly, if not fraudulently, shape or alter a client's image.

Ex-partner Wilfred Buckley (Hackman), something of a mentor to St. John, is an idealist.

These two are contrasted in appearance as well as ideology. There's Gere's St. John, impeccably and expensively groomed and attired, and then there's Hackman's Buckley, looking as though he sleeps in his hit-and-miss wardrobe. (We didn't need to be conked over the head quite so hard with that one.)

The tone for *Power* is set in the opening scene. St. John is jetting to meet one of his many clients, drum sticks in hand, earphones in place, rubber drum pad in lap, brutally keeping time to Gene Krupa and Benny Goodman's orchestra playing "Sing, Sing, Sing." (The big band sound was a good counterpoint to the film's feeling of contemporary alienation.) We see a variation of this scene relentlessly throughout.

The unnatural light sources used in the film also contribute to this artificial feeling. St. John's office has a glass floor that gives the appearance of people floating — a parallel to the unusual amount of time they spend in transit.

St. John's clients include a South American president, an evil Ohio senatorial candidate, a Washington governor whose divorce

may hurt her race (played nicely by Michael Learned of TV's *The Waltons*), and a well-to-do Easterner running for governor of New Mexico (Fritz Weaver).

We see St. John at home only once, and then for a short time. The scene begins with him beating on his drum pad and is shot



Richard Gere stars as Pete St. John, the media consultant who does everything in his power to get his candidates elected.

at an angle, as though he is out of whack at home, out of his element.

St. John is so emotionally detached from his job, he helps the sinister candidate from Ohio to try to win the seat which is suddenly and mysteriously left by Senator Hastings (E.G. Marshall), St. John's friend.

St. John and Buckley meet head on when they discover they represent opposition candidates in this race. St. John eventually drops his client after being dealt some underhandedness by a public relations consultant (Denzel Washington).

He advises Buckley's ruggedly independent candidate to say what he feels to a TV audience because he "doesn't have a prayer anyway" in the election. He takes St. John's advice and in a surprising outcome, places second out of three candidates on election day.

St. John's ex-wife, a foreign correspondent (Christie), scores a moral victory herself. She has been gleaning information from St. John and Buckley for a damning story about her friends the Hastings, and then decides not to run it.

I would have liked to have seen more of Hackman, who's been consistently outstanding in film, after film, and Christie, who seems to have gracefully made the transition from vulnerable characters to those of strength and conviction. She had an ease and self-assuredness that was fun to watch.

But I could have done without Kate Capshaw's depiction of St. John's assistant and sometime lover. She was unconvincing and flat.

The film is easily Gere's. Even though he's playing an ego-centric powerbroker, there's a likeable quality in his St. John, just as there was in the jazz coronet player he played in *The Cotton Club*. His ability to play dubious characters is put to good use here, but he seems more relaxed, more human than in his earlier films.

Ever since seeing Richard Gere in *Barry* on Broadway six years ago, I've known he could easily win the Major Hunk (of any given year) Award, but I've always had a problem with his eyes. I can't connect with his eyes; they somehow seem unfocused. It doesn't matter anymore.

Power's plot isn't concentrated enough. It would have been better to centralize on one facet of the story, rather than flip-flop back and forth between St. John's clients. There is too much going on; too much expected of the audience.

Power could have more bite, too, during a time when people are given pre-packaged, pre-digested candidates to choose from, and considering our president's expert use of the media. As it is, it doesn't have much punch, and turns out like the world it wants to unveil — artificial and glossy.

—SHARON DeLAUBENFELS

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Review

'Fool for Love' unanswers questions

Once in a while, a relationship between a man and a woman is so intense they lose all perspective. All sense of right and wrong, truth, the difference between love and hate disappears. A sort of madness takes over when one becomes a *Fool for Love*.

Sam Shephard cops out on the why and how of an overpowering, uncontrollable "love" in his one-act play. Maybe he doesn't understand it either. Maybe it can't be explained.

The show directed by Michael Marke, at UNO was tense, violent, sardonic and sad. An awful aching sadness comes with knowing love isn't enough. No matter how deeply two people care for one another, the world intrudes, other people get in the way, reality just keeps butting in where it doesn't belong.

May and Eddie have been lovers since high school. Even when they were with other people, separated by thousands of miles, for months at a time, May and Eddie were lovers. They're connected by a lot more than physicality. The physical attraction is compelling, but doesn't make sense in itself. Why is their attraction for one another so voracious, so desperate?

Shephard avoids the question by giving them a history. They had the same daddy, an old man fantasy who always stands between them. The Old Man is responsible for the hopelessness of their situation. The Old Man destroyed May's mother. Eddie's mother committed suicide. The last generation squashed May's and Eddie's dreams. The past ruined the future.

The past, however, says, "don't be too hard on me, boy. It can happen to the best of us." The Old Man pleads for understanding. "How could I turn her down when she loved me like that?" he asks. "How could I turn away from her? We were completely whole."

The Old Man expects his son to defend him. Eddie's supposed to voice the "male point of view." After all, Eddie is machismo. He's a stunt man, he competes in the rodeo, he wears cowboy boots and has a rifle. His boots are tattered, though, his rifle empty. Kevin Ehrhart moved like he was wearing splints—

Eddie's been thrown and stomped on a lot. Ehrhart couldn't manipulate the lasso; roping wasn't a major problem, but the anger Eddie felt toward May was, Ehrhart substituted volume for credible hostility.

The volume throughout the production was too high. Reverberations from a slammed door should never be greater than the repercussions of a character leaving the stage. Sound effects are designed to enhance the emotion, not distract from it. The recorded sounds, designated as outside the motel room where Eddie and May confront each other, are well done. The events

Movement slowed dramatically when Eddie expressed tenderness toward May. Ehrhart let love and despair moisten his eyes. He seemed fragile and breakable. May melted drip by drip. Then she remembered how he'd dumped her so many times before.

outside, and therefore off-stage, called for the characters to react. The sudden light changes and sounds on-stage temporarily obliterated the actors.

The subtleties of the relationships were nicely illustrated, however, in the pacing and blocking. Movement slowed dramatically when Eddie expressed tenderness toward May. Ehrhart let love and despair moisten his eyes. He seemed fragile and breakable. May melted drip by drip. Then she remembered how he'd dumped her so many times before. She lashed out at the pain, and because Eddie was standing in the way, the fight started all over again.

Despite the bruises on Ramona Eigbrett's arms, the actors obviously pulled their punches. The audience failed to be shocked when May kneed Eddie—it simply didn't look as if she'd really hurt him. The fight between Ehrhart and Phil Aparo needed

more energetic choreography.

Aparo played Martin, the poor unsuspecting schmo May has a date with the night Eddie shows up. May tries to explain the situation to Martin. "We've been drinking," she says. "Oh," Martin nods his head, as if the excuse is sufficient. Martin's motives for joining the middle of the battle between May and Eddie were not clear. The audience deserved to know whether Martin was excessively polite, curious, titillated—Aparo refused to make a perceptible choice. Martin needed to be defined as a person, not just a soundingboard.

The Old Man's motives were also muddled. Bob Donlan personified self-justification in the role, but the play's conclusion refused to accept the Old Man's excuses. He stood condemned for following the course of least resistance. Although the Old Man claimed to create reality out of his mind, May and Eddie refused to be what he wanted. Perhaps if Donlan had emphasized the refrain "I don't know why I remember" a little differently, his frustration at the play's conclusion would have more aptly defined the character.

May developed into the only reliable character in the play. Even if she doesn't understand why people feel and act the way they do, she accepts what happens as real. "I know it just exactly the way it happened," she says. "Without any little tricks added on." The audience believed her because she admitted her confusion, because she laughed at herself even when it hurt, because of Eigbrett's performance. The way she cocked an eyebrow, the indecisive twitch at the corners of her mouth, the emotions she fought with—were all very natural.

Under Marke's direction Eigbrett and Ehrhart created a passion in *Fool for Love* that transcended the plotline. The issue of the sins of the father visited upon the children, Shepard's message concerning loss and futility, faded in significance. The question that dominated "*Fool for Love*" became why must love hurt so much? The characters walk away without an answer.

—PATTI DALE

Review

Fabrique's program fires up audience

Tina Fabrique dazzled her audience at her concert Monday, Feb. 3 at UNO's Strauss Performing Arts Center Recital Hall leaving everyone feeling enriched.

Opening with the Black National Anthem, "Lift Every Voice and Sing" which she per-

Fabrique sang spirituals explaining that they were songs reflecting the pain of bondage, yet tempered by the slaves' deep religious beliefs that one day they would be free.

formed beautifully. Fabrique's 8 p.m. concert was a collage of narrative, song and "rap" poetry depicting the history of blacks, emphasizing that "people who cannot remember the past

are condemned to relive it."

Fabrique sang spirituals explaining that they were songs reflecting the pain of bondage, yet tempered by the slaves' deep religious beliefs that one day they would be free.

Stressing the importance of the blues, Fabrique said, "They (the blues) are about life—the hope that tomorrow will be better than today."

Her selection of swing, big band and contemporary tunes were especially fun, firing-up the audience to sing along and clap their hands.

Fabrique's accompanist John Simmons also had his turn at center stage performing the solo "The Greatest Love of All," which left the audience wanting more.

Fabrique and Simmons have worked together for four years. Presently they are on tour throughout several states.

"This is my first time in Nebraska. I like it," Simmons said. "It's different in a nice way."

Fabrique started singing in Brooklyn's Beh-

tel Baptist Church. Now, besides gospel, she sings jazz, pop and classical occasionally. Currently she has a single, "Alive With Love," on the Prism label.

"You have to be flexible vocally in order to keep busy," she said.

In regards to her rapport with audiences, Fabrique said, "You have to be true with yourself and your audience. Have fun and your audience will hopefully have a good time."

Fabrique's "Program of Black History in Song" began in New York where she performed the show throughout the city school system.

"I wanted to give something back to the black community for all that they have given to me," she said. "What better way then to help educate and enlighten the young?"

Fabrique has also performed in *Joseph and the Amazing Technicolor Dreamcoat*, *The Wiz*, *Mama, I Want To Sing* and *Best of New Faces* at the Radio City Music Hall.

Her concert at UNO was part of the Cultural Events Enrichment Series, "A Season of Beginnings," sponsored by the College of Fine Arts and the Student Programming Organiza-

"I wanted to give something back to the black community for all that they have given to me. What better way then to help educate and enlighten the young."

—Tina Fabrique

tion with support by the Nebraska Arts Council.

"It's a shame," said Joel Zarr, director of student activities, "that more people didn't attend the concert. Such good entertainment, so many more people could have enjoyed it."

—LESLIE HARRIS

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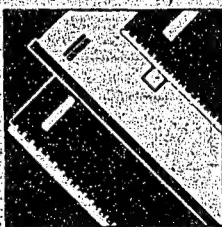
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Review

The Color Purple pulls up short

The Color Purple has been in national release since the third week in December. Since that time, the movie has been praised by some, vilified by others.

There have been suggestions that the movie could get an Oscar for the best picture of the year. Whoopi Goldberg could get the best actress Academy Award for her role as Celie. There are even two candidates for best supporting actress in Margaret Avery (Shug) and Oprah Winfrey (Sofia). And what about Steven Spielberg as best director? Could this possibly be one of the best pictures? Ever?

The Academy Awards? Maybe. Best picture? "Naw," as Celie might say.

The Color Purple is the long-awaited adaptation of the Pulitzer Prize-winning novel by Alice Walker. It is the story of Celie, an almost illiterate black girl who grew up poor and abused in rural Georgia shortly after the turn of the century.

As a teenager, her mother dying, she is forced into a sexual relationship with her father. She bears two children and each is taken from her shortly after birth. When the father, smitten by her prettier, younger sister, Nettie, grows weary of ugly Celie, he marries her off to a brute widower she can only call Mr. Later she is separated from Nettie, the only person who loves her and recognizes her worth. She leads a life of servitude to Mr. and his brats. Facing a life barren of joy, she writes letters to God.

Walker's novel is a series of letters. The initial fear of the filmmakers was that the book couldn't transfer to the screen. Dutch screenwriter Menno Meyjes used occasional voice-over techniques to propel the story onward and retain the letter-intimacy of the novel. Structurally, there is no reason the movie can't capture the book's power.

And much of the time, it does.

Spielberg has adapted Walker's 16 opening pages into several powerful scenes that document man's inhumanity to woman.

For example, in the novel, Celie wrote God several months after her mother's death:

"I keep hoping he fine somebody to marry. I see him looking at my little sister. She scared. But I say I'll take care of you. With God help."

On the screen, Pa, played by Leonard Jackson, stands on the top step of the porch, grinning menacingly and playfully as Nettie, played by Akosua Busia, tries to climb the stairs.

But the most powerful scene in the film comes when Nettie, who has fled Pa to join

Arguably, the second most powerful scene follows Glover, carrying Nettie screaming and dragging a screaming Celie behind him, banishes Nettie from his household and separates the two sisters — perhaps for life. Busia and Desreta Jackson, playing the teenage Celie, give exceptional performances together.

There are no "good" male characters in the movie. *The Color Purple* is no man's land.

The movie's representation of the black man has caused some friction. Gene Siskel and Roger Ebert, the co-hosts of the review program *At the Movies*, did a segment responding to the question: Is *The Color Purple* racist in its portrayal of black men?

The movie has a life beyond its existence as a work of art or entertainment. What kind of image would it project? This concern was best

suffered the anguish of dejection, loneliness, the unfulfilled quest for love and individuality as a lady. It perpetrates into the serious conflicts that engulfed a Black man through three generations and how his love that was first crude and unforbearing in its expression, through a series of experiences emerged to the full stature of man."

I doubt that any woman seeing the first few scenes would agree with Calloway's written assessment: "love." That wasn't love. And I suspect Calloway knew that.

The Color Purple was a political document from the very beginning. It never had a chance to be just a movie.

Susan Dworkin's story about the making of *The Color Purple* in the December 1985 *Ms.* documents this. Clearly, the large black cast

staring at the ceiling with a smile on his face. Celie goes up to the widow, a handsome young woman with a handsome child. "He died on top of me," the woman tells Celie.

The dialogue was lifted from two separate scenes in the book: Celie didn't go to the funeral; she was never relieved that Pa wasn't Pa. She was shocked. The filmmaker presents

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us with Pa: A Dirty Old Man. He just happened to dabble in the enslavement of children and statutory rape. The Rascal.

That scene betrays the women in the audience.

Spielberg subtly alters another scene. After Celie and his children have left Mr., his father (Adolph Caesar) comes to his house and finds Mr. drunk under the table and the house a wreck (almost exactly like the condition it was in when Celie arrived). Caesar tries to wake Glover up, but when it doesn't work, he leaves. End of scene.

In the book, it is Harpo (Willard Pugh) who comes and brings him around and nurses him back to health and self-respect.

What a nice scene that could have been. We have no other reason to like Harpo, other than his good sense in marrying the spirited Sofia. We know Harpo is a wife beater. It would have elevated both Harpo and his father in our eyes.

Whoopi Goldberg's whole body is Celie; she vibrates in terror and innocence. There is no scene where she isn't outstanding — until the end.

Spielberg's major error in reducing Celie's role after the split with Mr. and focusing on Glover. In the closing scenes, Goldberg is reduced to a supporting character.

In Spielberg's mad dash for a happy ending, the story falters. Margaret Avery also loses character and steam midway through the story. She was a ballsy, gutty blues singer who makes up partly for Nettie's absence and eventually becomes Celie's lover. Early on, she drips character. In the end, she becomes — nice.

Vocalist Tata Vega dubs Avery's vocals, and she can sing. Her rendition of "Miz Celie's Blues," Shug's tribute to Celie, is an Oscar nominee-caliber song that also provides a connection between the women on the screen and the women in the audience.

It's just that for brief, annoying moments, it's evident that the person acting isn't the person singing.

So it goes. Spielberg adds a scene that turns the movie into a musical. Great music, but what about the movie — you know, Celie?

It ends — well, you know how it ends, Spielberg has transformed the ending to give a redeemed Mr. the quiet satisfaction of bringing the sisters back together.

That's not exactly how the book turned out.

—POLIDOROS C. PSERROS



Danny Glover and Whoopi Goldberg as Mr. and Celie in *The Color Purple*.

expressed by reviewer Dave Frechette in the *New York Amsterdam News*, a black newspaper, after he saw the premiere Dec. 28:

"When Steven Spielberg, the world's most famous director, announced plans to film the book, professional skeptics came out of the woodwork. Spielberg himself had doubts for a while that he could do the book justice.

"At first, everyone's fears appeared well-founded. Even though white directors had done a laudable job on such small-scale pictures as *Sounder* and *Claudine*, Spielberg, the man responsible for such big-budget escapism fare as *E.T.* and *Raiders of the Lost Ark*, seemed the least likely candidate for such an intensely personal venture.

"The fears were compounded by worries about exploitation. The book deals with such controversial topics as incest, wife abuse, adultery and lesbianism which, if handled insensitively, might reflect badly on the Black community. 'Everyone can rest easily,' Frechette concluded.

Frechette's counterpart on the *Chicago Defender*, Earl Calloway, seemed to agree with him in a Dec. 23 review. Or did he?

"The Color Purple" is the sharp knife that is thrust suddenly into the healing wound of slavery causing the scab to break, hurt and bleed. It is, too, the story of a woman who

wanted to make this movie work. To make Dworkin's long story shorter, Walker first distrusted the white filmmakers who first approached her to do the movie. When Walker heard that Quincy Jones was working on music for the project, she agreed. Walker decided to depend on Jones' word, and he endorsed Spielberg.

Like Celie, Walker was betrayed by the two men. Jones, who also became a producer of the film, nearly turned the movie into *The Color Purple With Strings*. The score is so syrupy, it drowns out children playing and mocks impending violence.

Spielberg was fairly respectful while adapting the book, but, in some respects, his minor changes to the story were just as devastating as the big ones.

Much of the movie retains Walker's dialogue, but often the dialogue was lifted from the book onto a different scene.

In the previously mentioned scene where Mr. separates the girls, the scene ends with the girls screaming "write" to each other. In the book, the exchange is made quietly and there is an understated tension. In the frenzy of the movie, it sounds like Nettie is going to camp.

Later, Pa dies, and Celie has learned that he was her stepfather. She is relieved. This information comes to us at his funeral where he is

Could this possibly be one of the best pictures? Ever? The Academy Awards? Maybe. Best picture? "Naw," as Celie might say.

Celie at Mr.'s, is accosted by Mr. on her way to school. Mr. (Danny Glover), riding a magnificent-looking horse, catches up with Nettie. In what is probably the most gorgeous scenery chosen by a filmmaker to stage a rape, Glover toys with tiny Nettie in a hunter-and-hunted peekaboo. Later he grabs her hands, plays ring-around-the-Rosy ("I have to go to school," she cries) as he twirls her to the ground.

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Sports



Kevin McAndrews

Bill Pserros, a *Gateway* staff writer who has an ability to write for every section from news to sports — an ability which literally glues our paper's gaps together — mentioned the other day that our basketball teams here at UNO were winning.

"Hey," says I to Bill, a former sports editor for the *Gateway*, "you're right."

He said I ought to ask those coaches what in the heck they're doing right. So I did.

"We understand our roles better," said Bob Hanson, head coach of men's basketball. "Early in the year we were depending so much on the outside shot. Now we're playing better inside with more balance on the offense."

Part of that balance is provided by UNO's Bill Jacobson, a 6-foot-8 starting center for the Mavs. Hanson said Jacobson, who leads the team in conference rebounds with 64, is playing better inside.

Lasts week Jacobson had one of his best games ever against a team he played for when he was a freshman, South Dakota State. Jacobson had nine rebounds and led the Mavs in scoring with 13 points.

"One of the main things is that we have everybody healthy again," said Hanson. "That's really helped us."

Tom Thompson, UNO's leading scorer averaging 13.6 points a game, has started to play better after recovering from pneumonia. The Mavs also have Dwayne King back at full strength. King suffered a severe knee bruise earlier in the season.

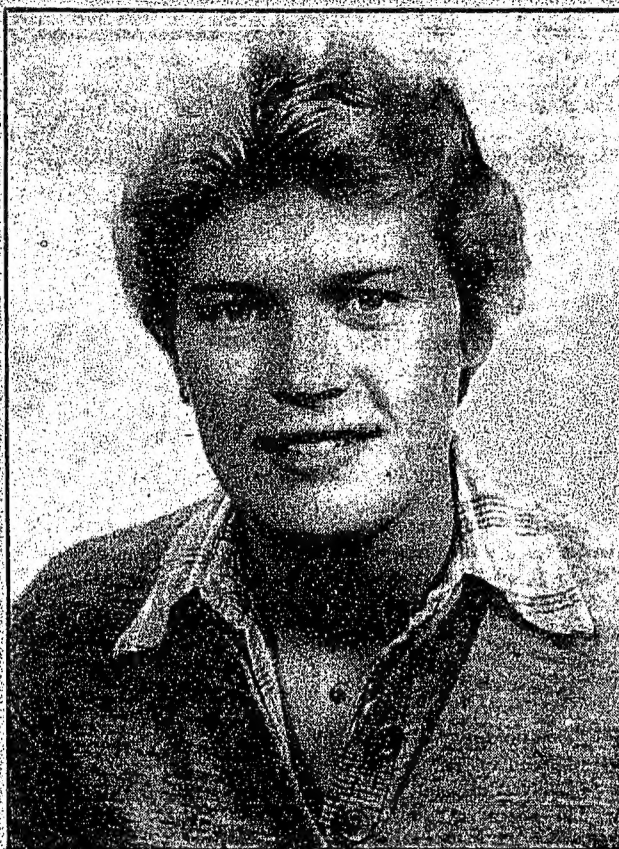
"Dwayne gives us good leadership," said Hanson.

The Lady Mavs have also shown some good stamina, winning four of four on the road the past two weekends.

"It's just a combination of things that are starting to come together," said Cherri Mankenberg, head coach of the Lady Mavs. "The North Dakota trip gave us a lot of confidence."

Mankenberg said her guards are doing a good job, and especially Jena Janovy, a 5-foot-3 sophomore who plays point guard for the Lady Mavs.

Both teams head into this weekend's home games with a lot of momentum. And they're going to need it. Friday night the Lady Mavs face Mankato State, ranked No. 3 in National Collegiate Athletic Association (NCAA) Division II. The men play St. Cloud State Saturday night. The Huskies, 20-1, are ranked No. 1 in the NCAA Division II.



Jochims

Jochims inducted

Niece Jochims, the all-time leader in career scoring for UNO's women's basketball, will be inducted into the UNO Athletic Hall of Fame this March.

Jochims set the career record of 1,937 points during the 1975-79 seasons. That total is the highest for a Nebraska collegiate woman, according to Gary Anderson, sports information director for UNO.

She also set several other records during her career at UNO including the highest rebound average for a season and career, the most rebounds in one game, the most field goals in a game and career, the most points in a game, 36, and the highest scoring averages in a season and career.

Intramurals begin

The number of students signed up for intramurals is about the same as last spring semester, said Joe Kaminski, assistant coordinator of Campus Recreation.

Approximately 1,400 students participate in intramurals each semester, said Kaminski.

The Health, Physical Education and Recreation (HPER) budget for intramurals is between \$5,000 and \$6,000, according to Kaminski. Most of the money goes toward paying program supervisors, assistants and officials.

"There's no charge to the students for the intramural program," said Kaminski. "It would be nice if more people took advantage of it. But with the type of student that we have at UNO, it makes it difficult for them to sign up."

Kaminski said because the average age of UNO students is near 27, and many of the students have to work in addition to going to school, the intramural program suffers from low participation.

Because some students cannot play on a team which requires participation at designated times the intramural program offers self-paced sports that allows participants to set their own times to play. These sports include racquetball, squash and one-on-one basketball.

A new sport, men and women's co-recreational basketball, has been added to intramurals this spring. This sport is exclusively for faculty and staff, said Kaminski.

"It's a noon-time activity so they can schedule their own games and play when it's convenient for them," said Kaminski. He added that games are expected to start next week.

This year sign-up deadlines for some sports that usually start near the beginning of the spring semester were moved to a week later than normal. This was done to allow students extra time to get used to their school schedules, said Kaminski. He said the main purpose of moving the deadlines was to increase participation.

In the past, Kaminski has participated in men's basketball. "We (his team) were always competitive," said Kaminski. "We were always at the top."

This year he said he does not plan to participate. "I'd rather make sure that it (intramurals) runs smoothly," said Kaminski.

Classifieds

Business ads: minimum charge \$2.50 per insertion. UNO students, faculty and staff: \$1.50 per insertion for non-business advertising. Ad size: 5 lines, 30 spaces per line. 50 cents each additional line. Lost & found ads pertaining to UNO are free. **PRE-PAYMENT REQUIRED FOR ALL ADS.** Deadline: noon Monday for Friday's issue.

LOST & FOUND:

FOR ITEMS LOST AT UNO: contact Campus Security, EAB 100, 554-2648. Turned-in items can be claimed by a description and proper identification.

LOST: Black Scuba Diving Style Watch lost in the HPER bldg. gymnasium 1/25/86. **REWARD** offered. Call 342-5220.

PERSONALS:

PENPEN: Had a great time on Friday nite. The exchange was ok but The Chicago was a blast. Let's do it again, Annette.

TO THE PADRE PARTIERS: It will be too fun! Only 41 days till we cast off! Let's get wasted! Love, Jena and Kim.

MADAME PRES: You're the bowling and limbo queen! Let's see how you are at roller skating, don't run into any walls. Your bowling partner.

BRAIN B: Thanks for a wonderful birthday. It was great! I'm looking forward to this weekend! Remember? M.

GABDULA: It's party time! Road trip to Lincoln Feb. 15. Bring all my men and the party favors! Hallibuns.

HEY KIMMY LYNN (A XI D): Burger King Friday night and the exchange — wasn't it a blast! Only 6 weeks until Spring Break. Have fun! The BK Express.

SCOOTER: You may not know it, but we are watching you! Your Secret Admirer!!

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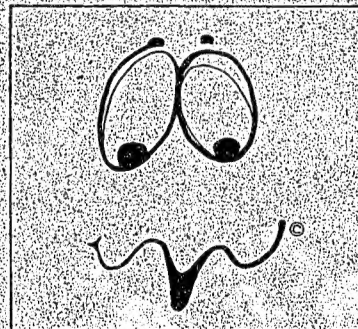
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**to fill this spot for
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The UNO Publications Committee is looking for a responsible, aggressive individual to manage The Gateway advertising staff during the summer and fall of 1986. A knowledge of basic advertising sales, layout and rates is suggested but not required.

Pay is based on commission of all advertising purchased in the bi-weekly newspaper (approx. \$3,000 a semester).

For more information or application, contact The Gateway office, Annex 26, or call Casey or Rosalie at 554-2470.

UNO athletes given refuge

UNO may not have a football team that draws 76,000 fans a performance, but there is one thing on campus which the University of Nebraska at Lincoln doesn't have. It's called a \$6.9 million Health, Physical Education and Recreation Building (HPER).

According to Joe Kaminski, assistant coordinator of Campus Recreation, UNL is trying to obtain a similar building. He added that HPER buildings are becoming very popular on campuses across the U.S.

A main advantage of HPER is that it provides an alternative to playing varsity sports through clubs. UNO's HPER supports seven clubs in the spring including aquatics, archery, gymnastics, hapkido, judo, officials, taekwondo and volleyball.

The HPER budget for club sports is \$6,700, according to Kaminski.

"Compared to a lot of universities that support sport clubs, this budget is very low," said Kaminski. "To support all the clubs, the teams have to participate in fund raising on their own."

A club fee is charged for aquatics, hapkido, judo, officials, taekwondo and volleyball. The clubs also assist in tournaments, sell candy and supervise other club meets to offset costs.

Kaminski said money is needed for equipment, entry fees and travel expenses. He said none of the coaches take much pay.

"The competition is as good, if not better, than some varsity programs," said Kaminski.

Soccer is also a club sport whose season takes place in the fall.

"I've had some people tell me from other campuses that have the same number of people (as UNO) that they had no idea that UNO soc-

cer was a club sport," said Kaminski.

He said he believes soccer players enjoy playing, and that although scholarships are a bonus, their main motivation is to play with a good team.

"Their (soccer players) driving force is just to play soccer," said Kaminski. "They want to play competitive soccer."

Kaminski said that although many clubs have to compete with UNO's varsity sports for facilities to practice, it doesn't discourage them.

"The UNO clubs are definitely not structured like a varsity program. Practice takes place after everything else is done," said Kaminski. "So you can see these athletes play because they enjoy their sport."

He said one example of this is the soccer team is unable to get onto the astroturf on Al Caniglia Field until 9 p.m. for their practice.

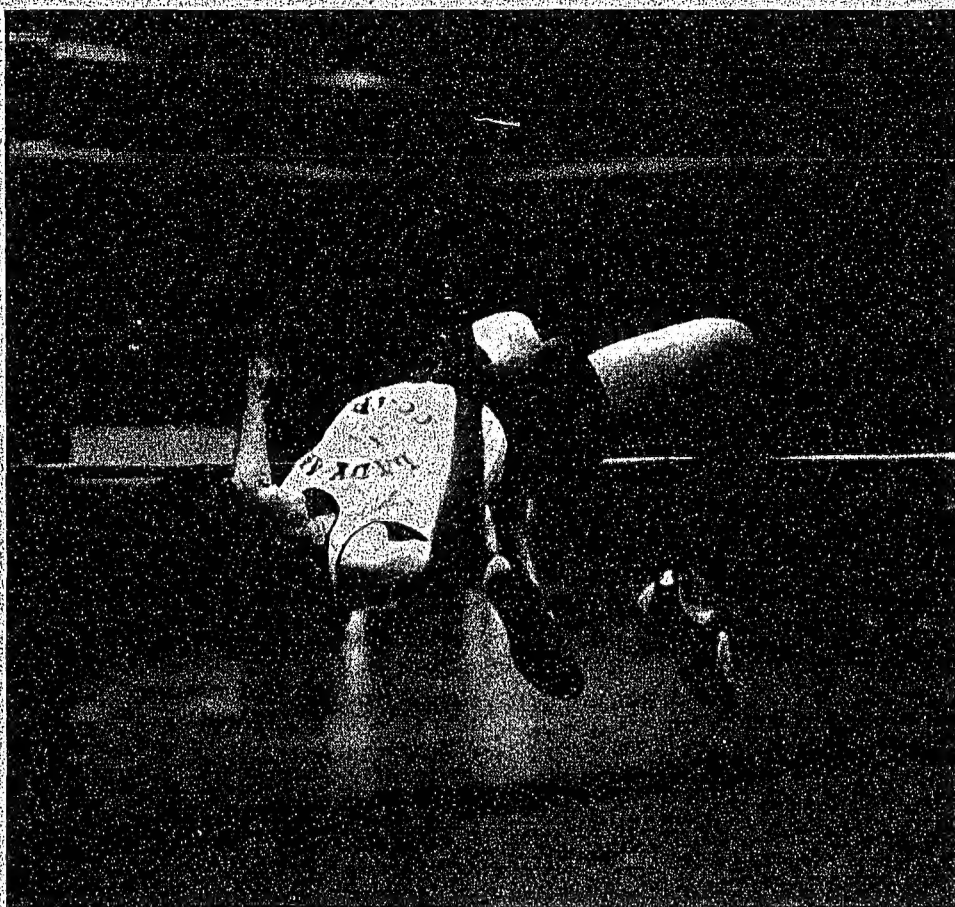
Another advantage the HPER provides students is free use of the facilities, but Kaminski said the main function of the building is academics.

"What a lot of people don't realize is that the HPER building itself is used for academics first," said Kaminski. "Academics is our first priority."

"Many people don't have the opportunity to see the research that goes on at the HPER building. Most see only the recreational facility," said Kaminski. "The HPER is open 90 hours a week. There is a lot that goes on here during those hours."

He added the reason the HPER building was built was for educational purposes.

"We have to work to maintain a harmony between academics and open recreation," said Kaminski.



—Roger Tunis

Thompson clears 5 feet 2 inches.

Track teams survive

Leinesa Thompson, a freshman high jumper from Georgia recruited by women's track coach Bob Condon, is practicing for the upcoming season.

Thompson's best jump in high school was 5 feet 9 inches. She said her goal is to jump 6 feet.

Although the track program was cut earlier this year, Condon said he is planning on 15 home games. He said the women are raising their own funds to compete.

Besides the women, Condon is also coaching a handful of guys left from the men's track

team.

The women's team lost some athletes, but Condon said there are 15 on the team now.

"The women are strong," said Condon. "I'm glad to have that many."

He said he expects half of the athletes on his team will make it to the National Collegiate Athletic Association Division II competition in May. The competition will be in Los Angeles, Calif.

"Our good people will rise to the top," said Condon.



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